

Mr. Jennings was disposed to object to the use of stained glass at all in St. Paul's Cathedral. As a general principle, colour had a tendency to decrease the effect of size in a building. Possibly, however, by the introduction of paintings in the panels, which, by the distance at which they were seen, would give an apparent increase of size, the decreased effect of size necessarily caused by the use of colour might be remedied. If colour were at all introduced, stained glass could not be effectively employed. As he had before observed, he thought the removal of the organ and organ-screen further westward was essential. He objected to the dark colour of the pillars at the east end of the choir. Perhaps the effect of size would be greater if all the pillars throughout were to be of white or veined marble.

Archdeacon Hale said he would commence with the dome,—the restoration of which there was now every prospect of being accomplished. He believed, until that should be done, no person would be thoroughly able to judge what ought to be done to the rest of the building. Many years ago Mr. Cockerell had lent him an old book, in which that dome, now so dirty and dingy, was described as so splendid in appearance, from the quantity of gold that shone upon its walls, that it was compared with the aurora borealis in splendour and brilliancy. When, therefore, the restoration of the dome had taken place, those who undertook the decoration of the remainder of the edifice, instead of having to contend with a dark and gloomy recess, would find that part of the building come forward with the greatest brilliancy, and it would be necessary to decorate the rest of the edifice very highly to accord with it. He was sorry to say he differed, *toto celo*, from his friends Mr. Cockerell and Mr. Penrose, on the question of painted glass. On that subject he had some experience, having worked with his friend Mr. Winston, and devoted much consideration to the effects produced by that branch of art, and to its present condition. One of his objections to that mode of decoration was, that he believed we had yet to see the art of staining glass fall into hands much higher in the scale of art than any that had yet exercised it. When the pigments which the ancients possessed should be discovered, and when the artist could work his colours on glass with the same facility as oil and water colours now flowed from his pencil, so that the highest artists would not consider it beneath them to practise it,—then, and not till then, would be the time to introduce stained glass in the windows of such a cathedral as St. Paul's. Moreover, he was of opinion that when stained glass was employed, it became the sole and absorbing point, and attracted people from picture to picture in the windows, to the disregard of the architectural beauties and the form and majesty of the building. From a set of four designs by Sir James Thornhill, preserved in the cathedral (representing the four Evangelists), it was evident that he had intended the building to be adorned with figures. The whole of the church was panelled, and apparently expressly for paintings. He had no doubt it was Wren's intention that every part of the church should be painted; some parts, at a distance, with pictures which might exercise the skill of a subordinate class of artists, and others, close to the eye, with beautiful cabinet pictures, the minute beauty and perfection of which might be contemplated at leisure. He had long desired, and expressed a desire, to have that design carried out; and he had been laughed at for the notion. To the late Bishop of Llandaff and the Rev. Canon Tylor he had expressed the conviction that he should live to see St. Paul's painted from one end to the other; but they had laughed him to scorn. He had even sketched the general design of such an undertaking. He would have in every panel a picture of the highest class of art which could be produced; and so treated as to give no offence to the feelings of those who feared lest superstition should creep into the church by the mere use of pictures. He had thought that the Cathedral might, in fact, be made a great pictorial

Bible. Near the entrance should be delineated the early parts of Scripture history; at the transepts, the middle portion, and in the choir and aisles, subjects from the New Testament. Before the admission fee had been got rid of he had said, "Paint the Cathedral so, and Joseph Hume shall have his way, and people shall come in from morning till night, to read and study these beautiful pictures." He would fill the church with pure historical Scripture subjects, with the texts they illustrated in letters of gold beneath them. The beautiful cupola at the west end of the nave was admirably adapted for a painting of the Deluge, typifying the church itself as the ark in which God enclosed his flock; and the prophetic types of the events shown in pictures in the choir might be represented in corresponding pictures from the Old Testament in the nave. With the effect of the cathedral painted in this way he thought the light transmitted through painted glass would seriously interfere. The decoration of the architectural members and details of the building he must leave to the artist. Descending to the floor, he expressed what might be thought a heterodox opinion; namely, that the floor could never be rightly decorated till the monuments of sculpture now placed in the cathedral were removed. He admired them as works of art, but heroes and heathen subjects (with thanks to man for conquest, without in one instance any acknowledgment to God for victory) were unsuited to a Christian temple. They well suited the taste of the last century, but he hoped the day would come when they might be removed to a Walhalla, where the country might more appropriately do honour to its heroes. In the boldness of his views on this subject, he (Archdeacon Hale) had asserted that for 20,000*l.* down, the whole decoration of St. Paul's, in the manner he had proposed, might be accomplished. It would be remembered that there were eighteen compartments to decorate, which, to be done with due care and consideration, so as not to involve subsequent regret, would occupy something more than eighteen years. At the time he made that assertion 20,000*l.* would have produced 600*l.* a year. For 600*l.* the scaffolding to enable an artist to paint one compartment could be made. Artists should be solicited to submit cartoons and suggestions for the decorations of the parts, and if 600*l.* were given to them in prizes, that 600*l.* might be received again, and remain in hand, from the exhibition of these cartoons. Having that 600*l.* he conceived there were many artists who would be willing to draw lots for the commission to paint the first compartment for that sum. The first successful effort would excite the public zeal: subscriptions would flow in: a duke, or a distinguished lady, or the dean and chapter, would defray the cost of other compartments; and they would soon be so much pressed with the means of carrying out the work, that the only care requisite would be not to go on with it too rapidly or carelessly.

Mr. G. Foggio rejoiced to hear the great difficulty overcome of illustrating our great Protestant cathedral by pictorial representations. The plan suggested by Archdeacon Hale was both rational, religious, and practical. He (Mr. Foggio) was glad that Mr. Parris had been consulted, and was likely to be considered in this great work, for which his profound knowledge of perspective especially fitted him. If the magnificent idea of Archdeacon Hale were to be carried out, it would be essential that the monuments in the cathedral should be removed, but he feared it might take some time to reconcile the public mind to such a measure.

Mr. Garling, jun. thought the curved surface of the dome was not well adapted for historical paintings, especially at such a distance from the eye, where the figures must be of such a size (if they were to be visible at all) as very much to reduce the apparent size of the building. The human figure was the scale by which the size of other objects was most readily estimated, and nothing tended more to diminish them than any exaggeration in the proportions of the human form. From what Mr. Penrose had said, it appeared that he consid-

ered the small domes should be painted in coffers in *chiaroscuro*; but he thought that a very inappropriate mode of decoration, if only because it was a deception.

Mr. J. W. Papworth considered that the first duty of an artist, when such an immense mass of building came under his hands for decoration, was to decide what was the general effect to be produced; and he therefore wished to ask whether anything had yet suggested itself to Mr. Penrose as to the general effect, or the general key of colour, in this instance. The effect might be either splendour, immensity, or majesty; and this would depend upon the general key of colour to be adopted; which in its turn would at once regulate all the minor details of the decoration. If the key was to be *chiaroscuro*, there was nothing to prevent the building being as gloomy and miserable as at present. No amount of gilding could possibly relieve the general brown tints so produced. In settling the general key of colour it was necessary to decide whether the idea of vastness, or grandeur, or majesty, should predominate; those being the only three sentiments to be considered in such a building; and in following the question out it should be considered whether historical pictures (not decorative painting) and stained glass, would accord with these ideas. Many gentlemen would probably agree with him that a temple, such as St. Paul's Cathedral, should not become an exhibition gallery of pictures. He thought the whole question turned upon whether the decoration of the dome really was a fixed matter, because if so, the opinion of the members of the Institute was quite unnecessary, that point involving both the key of colour and the question of the introduction of historical decorative pictures.

Mr. E. T. Parris agreed with Mr. Papworth that a monotonous tone of colour throughout would produce a very melancholy and dismal effect; but as in a piece of music, though so in a given key, a discord was occasionally allowed, so it might be in painting. He thought Wren's idea must have been white and gold; and that the general idea in his mind was that of form and line,—outline combining form throughout,—not internally alone, but externally. There was not a line in the building, internally or externally, which was not artistically beautiful. Everything was strongly marked by a bold outline. Of course there could be no idea of converting St. Paul's into a picture-gallery, even if it were filled with pictures and stained glass. In considering the restoration of the dome, it was necessary to have regard to the views of Sir James Thornhill, and to his other works. The ceiling of Whitehall Chapel was executed about the year 1630, and was imitated by French artists at the Louvre, Versailles, &c. Le Brun and his pupils became immensely popular, and Verrio, Laguerre, and Delafosse, executed many painted ceilings in England. Wren, who was familiar with these works, might possibly have been so far biased by the prevailing fashion as to have even contemplated the small cupolas at St. Paul's being painted in that style. Thornhill imitated Delafosse and Verrio in all his other works, and in the dome of St. Paul's he was probably only restrained by the architect. The *chiaroscuro* there employed was not a mere imitation of bas-relief, but was far more effective. A great deal of it might be called architectural ornamentation. Intended to assist the architecture by a cheap painted imitation. This part of the work was admirably executed. Because Thornhill was restricted from the use of colours in the dome, it did not follow that they were equally to be excluded in other parts. Many passages in the "Parentalia" showed that Wren intended to employ colour, but of course he would not use it in the dome, where it could not be seen to advantage. Thornhill's predilections would have led him to use colour in imitation of the dome abroad. With respect to stained glass, he (Mr. Parris) thought Sir C. Wren fully intended to have stained glass in the windows—not painted glass, but pot metal—the effect of which in the dome would be exceedingly beautiful. Whilst it would not obstruct the light, it would obscure it a little, and lower the